

QUINTETT.

I.

S. de Lange Op. 65.

Allegro moderato.

Violine I.

Violine II.

Viola.

Violoncell.

Pianoforte.

Allegro moderato.

musical score for piano and strings, measures 8437-8441. The score is written for piano (p) and strings (stg).

The piano part (p) is in the upper staves, and the strings part (stg) is in the lower staves. The piano part features a melodic line with a crescendo (cresc.) marking in measures 8437-8440, and a dynamic marking of *p* (piano) in measure 8441. The strings part provides harmonic support with various textures, including sustained chords and moving lines.

Measures 8437-8441 are shown. The piano part (p) is in the upper staves, and the strings part (stg) is in the lower staves. The piano part features a melodic line with a crescendo (cresc.) marking in measures 8437-8440, and a dynamic marking of *p* (piano) in measure 8441. The strings part provides harmonic support with various textures, including sustained chords and moving lines.

This musical score is for a piano and string ensemble, spanning measures 1 to 16. The score is written for five staves: two for the piano (treble and bass clef) and three for strings (two treble clefs and one bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings of *p* (piano) and *cresc.* (crescendo). The string part provides harmonic support with various textures, including sustained chords and moving lines, with dynamic markings of *p* and *cresc.*. The score concludes with a *rit.* (ritardando) and *poco rit.* (a little ritardando) marking in the final measures.

Measures 1-16:

- Measures 1-4: Piano introduction with *p* dynamics.
- Measures 5-8: String entry with *p* dynamics.
- Measures 9-12: Crescendo section with *cresc.* markings.
- Measures 13-16: Decrescendo section with *rit.* and *poco rit.* markings.

B *a tempo*

p *pp* *p*

pp *p* *pp*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

piu f *tr* *ff* *f*
ff *f*

mf *f*
mf *cresc.*

mf *sf*
pizz. *f* *sf*

f *dim.* *p* *cresc. rit.*
f *p*

a tempo *mf* *cresc.*
f *p* *mf*

f *cresc.* *f*
mf *f* *cresc.*

First system of music on page 8. The vocal line (top staff) consists of a series of eighth and sixteenth notes. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

Second system of music on page 8. The vocal line continues with a melodic line. The piano accompaniment includes a section marked *f* (forte) and *f dim.* (forte diminuendo). The key signature remains one sharp.

Third system of music on page 8. The vocal line has a first ending (1.) and a second ending (2.). The piano accompaniment includes a section marked *f dim.* (forte diminuendo). The key signature remains one sharp.

Fourth system of music on page 8. The vocal line is marked *Tranquillo e piano.* (Tranquil and piano). The piano accompaniment features a melodic line with a *p* (piano) dynamic marking. The key signature remains one sharp.

Fifth system of music on page 8. The vocal line is marked *Tranquillo e piano.* (Tranquil and piano). The piano accompaniment is mostly rests, indicating a quiet or silent section. The key signature remains one sharp.

First system of music on page 57. The vocal line includes trills (*tr*) and a *cresc.* (crescendo) marking. The piano accompaniment features a complex rhythmic pattern with triplets and a *cresc.* marking. The key signature has one sharp.

Second system of music on page 57. The vocal line includes a *p* (piano) dynamic marking and a *poco cresc.* (poco crescendo) marking. The piano accompaniment includes a *p* marking and a *poco cresc.* marking. The key signature has one sharp.

Third system of music on page 57. The vocal line includes a *p* marking and a *poco cresc.* marking. The piano accompaniment includes a *p* marking and a *poco cresc.* marking. The key signature has one sharp.

Fourth system of music on page 57. The vocal line includes a *f* (forte) dynamic marking and a *cresc.* marking. The piano accompaniment includes a *f* marking and a *cresc.* marking. The key signature has one sharp.

Fifth system of music on page 57. The vocal line includes a *f* marking and a *cresc.* marking. The piano accompaniment includes a *f* marking and a *cresc.* marking. The key signature has one sharp.

8437

8437

Animato poco a poco (sempre al Tempo I.)

Animato poco a poco (sempre al Tempo I.)

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal duet for the characters Noko and Ko-Ko. The score is written for two voices (Soprano and Alto) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of two systems of music. The first system has five measures, and the second system has five measures. The vocal parts are marked with "ff" (fortissimo) and "dim." (diminuendo). The piano accompaniment features a prominent bass line and a more active treble line. The score is arranged in a standard musical notation format with staves and clefs.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for a single piano (p) and features a treble and bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score consists of two staves. The right hand (treble clef) plays a melody with a trill (tr) and a tremolo (trmm) in the first measure. The left hand (bass clef) plays a bass line with a trill (tr) in the first measure. The piece ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a treble clef on the first staff, followed by a bass clef on the second staff, and then a treble clef on the third staff. The fourth staff is a bass clef. The melody is played by the first two staves (Treble 1 and Treble 2) and the bass line by the last two staves (Bass 1 and Bass 2). The music is marked with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) instruction. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, featuring a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The voice part is in the right hand, featuring a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a soprano clef. The score is divided into five measures. The first measure shows the piano introduction. The second measure shows the voice entering with the first line of the melody. The third measure shows the voice continuing the melody. The fourth measure shows the voice continuing the melody. The fifth measure shows the voice continuing the melody. The piano part continues throughout the five measures.

The image shows a page of a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and features a melody in the upper staves and a piano accompaniment in the lower staves. The melody is marked with 'cresc.' and 'f'. The piano accompaniment includes triplets and a bass line with a 'mf' marking.

Musical score for "The Rose Tree" in 3/4 time. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole rest for all parts. The second measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The third measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The fourth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The fifth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The sixth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The seventh measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The eighth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The ninth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The tenth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The eleventh measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2. The twelfth measure has a half note G4 in Treble 1, a half note G4 in Treble 2, a half note G4 in Bass 1, and a half note G4 in Bass 2.

[illegible][illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (ff) dynamic. The voice part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the voice staff. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is written in a standard musical notation style with notes, rests, and bar lines.

G a tempo
f pesante
f pesante
f pesante
f pesante

poco rit. *G a tempo*

dim.
dim.
dim.
dim.

ff
dim.

H a tempo
poco rit.
poco rit.
poco rit.
f pesante
f

H a tempo
poco rit.
f pesante
f

f

M
f
più f
ff largamente
f
più f
ff largamente
f
più f
ff largamente

M
f
più f
ff largamente
sf
sf

f

sf
sf
sf

Measures 1-8 of the musical score on page 52. The score is in 3/4 time with a key signature of three flats. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'p' (piano) dynamic.

Measures 9-16 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'cresc.' (crescendo) and 'f' (forte) dynamic.

Measures 17-24 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'f' (forte) dynamic.

Measures 25-32 of the musical score on page 52. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'f' (forte) dynamic.

Measures 1-4 of the musical score on page 13. The score is in 3/4 time with a key signature of three flats. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'f' (forte) dynamic.

Measures 5-8 of the musical score on page 13. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'f' (forte) dynamic and 'accel.' (accelerando).

Measures 9-12 of the musical score on page 13. The score continues with a melody in the right hand and a bass line in the left hand. The melody is marked with a 'ff' (fortissimo) dynamic and 'accel.' (accelerando).

The image displays a musical score for the song "The Rose Tree." It is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures of the piece. The second system contains the next four measures, starting with a key signature change to two flats (B-flat and E-flat) indicated by a "K" and a key signature change symbol. The piano accompaniment features a prominent bass line in the left hand and a more complex, arpeggiated texture in the right hand. The vocal parts enter in the second measure of the first system and continue through the second system. The score is marked with "ff" (fortissimo) in the piano part of the second system. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Tempo I.' at the beginning of the system. The music begins with a rest for the vocalists, followed by a series of notes. The piano accompaniment starts with a strong 'ff' dynamic. The tempo is marked 'rit.' (ritardando) and 'rit. molto' (ritardando molto) at various points. The system ends with a 'f' (forte) dynamic marking.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It begins with a piano introduction in 3/4 time, marked 'Tempo I.' and 'f' (forte). The score includes a treble and bass staff with various musical notations such as chords, rests, and dynamic markings like 'rit.' and 'rit. molto'.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score is divided into two systems, each containing six measures. The first system ends with a double bar line, and the second system ends with a final double bar line.

8437

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a melody in the vocal staves and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a bass line in the left hand. The score is divided into two systems, each containing four measures. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment, with the piano part featuring a trill in the right hand.

Musical score for "L'Espresso" by Franz Schubert, measures 1-5. The score is in 3/4 time, key of B-flat major (three flats), and features a piano (p) dynamic. The melody is in the right hand, with a bass line in the left hand. The score includes the instruction "p poco cresc." and "dim."

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is written for four staves, likely representing four hands on a grand piano. The key signature is E-flat major (three flats) and the time signature is 3/4. The music is characterized by its graceful, flowing lines and delicate dynamics. The first staff (treble clef) begins with a series of eighth notes, while the second staff (treble clef) provides a harmonic accompaniment. The third staff (bass clef) features a prominent melodic line, and the fourth staff (bass clef) provides a steady bass line. The score includes dynamic markings such as 'p' (piano) and 'dim.' (diminuendo), indicating the intended volume and phrasing of the music.

A musical score for a piano piece. The score is written on two staves, Treble and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody is primarily in the Treble staff, featuring a series of chords and single notes, some with slurs. The Bass staff provides a rhythmic accompaniment with a steady eighth-note pattern. The piece concludes with a final chord in the Treble staff and a few final notes in the Bass staff.

8437

✱

espr. *p*
pp
espr.
pp

I *espr.* *p*
espr.
espr. *p*
p espr.

K
cresc. *f* *rit.* *a tempo* *p*
cresc. *f* *rit.* *p*
cresc. *f* *rit.* *p*
K a tempo *rit.* *p*

f
f

cresc.
cresc.
cresc.
cresc.
cresc.

simile

simile

simile

simile

pizz.

simile

L

f

arco

L

f

pizz.

pizz.

dim.

poco rit.

dim.

poco rit.

dim.

poco rit.

dim.

poco rit.

espr.

p

espr.

p

espr.

p

espr.

p

espr.

pp

pp

First system of music, measures 1-4. It features a piano introduction with a treble and bass staff. The music is in a key with two flats and a 3/4 time signature. The piano part has a steady eighth-note accompaniment, while the treble part has a more melodic line with some rests.

Second system of music, measures 5-8. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

Third system of music, measures 9-12. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

Fourth system of music, measures 13-16. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

First system of music, measures 1-4. It features a piano introduction with a treble and bass staff. The music is in a key with two flats and a 3/4 time signature. The piano part has a steady eighth-note accompaniment, while the treble part has a more melodic line with some rests.

Second system of music, measures 5-8. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

Third system of music, measures 9-12. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

Fourth system of music, measures 13-16. The piano part continues with a steady eighth-note accompaniment. The treble part has a melodic line with some rests. The music is marked with a forte *f* dynamic.

Musical score for page 18, measures 8437-8497. The score is written for a grand piano (GP) and a vocal line. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings. The vocal line is marked with *p* (piano) and *cresc.* (crescendo). The piano accompaniment includes a prominent arpeggiated figure in the right hand and a more rhythmic bass line. The score concludes with a final chord marked *f* (forte) and *p* (piano).

Musical score for page 47, measures 8487-8547. The score is written for a grand piano (GP) and a vocal line. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings. The vocal line is marked with *dim.* (diminuendo) and *f* (forte). The piano accompaniment includes a prominent arpeggiated figure in the right hand and a more rhythmic bass line. The score concludes with a final chord marked *f* (forte) and *p* (piano).

a tempo
pizz.
mf
pizz.
mf
pizz.
mf
a tempo
mf

arco
cresc.
arco
cresc.
arco
cresc.
arco
cresc.
E
cresc.

ff
ff
ff
3

Poco animato.
mf
mf
mf
Poco animato.
mf

cresc.
più f
cresc.
cresc.
cresc.
cresc.
cresc.
più f
cresc.
cresc.

f
ff
f
f
f
f
f
f
f
f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

D

f

D

f

D

f

D

f

più f

rit.

più f

rit.

più f

rit.

più f

rit.

II.

Molto vivace. *pizz.* **Moderato.**

A *arco* **Vivace.**

A *rit.* **Vivace.**

A *dim.* **A**

B *cresc.* **B** *ff*

A *sf* **A** *sf*

IV.

Finale.
Allegro.

24

Measures 1-8. Dynamics: *p*, *C*.

Measures 9-16. Dynamics: *mf*, *p*.

Measures 17-24. Dynamics: *f*, *pizz.*, *mf*.

41

Measures 1-8. Dynamics: *cresc.*, *f*.

Measures 9-16. Dynamics: *dim.*, *p*.

Measures 17-24. Dynamics: *p*, *pp*, *mf*.

Musical score for page 40, measures 1-8. The score is in G major, 2/4 time. It features a piano (*p*) introduction with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section. The piano part has a melodic line with eighth notes, while the strings provide harmonic support with sustained notes and some movement in the lower register.

Musical score for page 40, measures 9-16. The tempo is marked *Tempo I.* The score continues with piano (*pp*) and piano (*p*) dynamics, featuring crescendos (*cresc.*) in the upper strings and piano (*p*) dynamics in the lower strings. The piano part continues with its melodic line.

Musical score for page 40, measures 17-24. The tempo is marked *Tempo I.* The score features piano (*p*) dynamics and a crescendo (*cresc.*) in the piano part. The piano part has a more active melodic line with eighth notes.

Musical score for page 40, measures 25-32. The score features piano (*p*) dynamics and a crescendo (*cresc.*) in the piano part. The piano part has a more active melodic line with eighth notes.

Musical score for page 40, measures 33-40. The score features piano (*p*) dynamics and a crescendo (*cresc.*) in the piano part. The piano part has a more active melodic line with eighth notes.

Musical score for page 25, measures 1-8. The tempo is marked *Moderato.* The score is in G major, 2/4 time. It features a piano (*p*) introduction with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section. The piano part has a melodic line with eighth notes, while the strings provide harmonic support with sustained notes and some movement in the lower register.

Musical score for page 25, measures 9-16. The tempo is marked *Moderato.* The score continues with piano (*p*) and piano (*p*) dynamics, featuring crescendos (*cresc.*) in the upper strings and piano (*p*) dynamics in the lower strings. The piano part continues with its melodic line.

Musical score for page 25, measures 17-24. The tempo is marked *Vivace.* The score features piano (*p*) dynamics and a *cantabile* section. The piano part has a more active melodic line with eighth notes.

Musical score for page 25, measures 25-32. The tempo is marked *Vivace.* The score features piano (*p*) dynamics and a *legato* section. The piano part has a more active melodic line with eighth notes.

Musical score for page 25, measures 33-40. The score features piano (*p*) dynamics and a *legato* section. The piano part has a more active melodic line with eighth notes.

p espr. *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p espr. *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p espr. *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p espr. *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p espr. *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

p *cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.*

The image displays a musical score for the song "The Rose Tree." It is divided into two systems, each featuring a vocal line and a piano accompaniment. The tempo is marked "Moderato." and the key signature has one sharp (F#).

First System:

- Vocal Line:** The melody begins with a whole note G, followed by a half rest, and then continues with a series of eighth and sixteenth notes. The final measure of the system contains a whole note G.
- Piano Accompaniment:** The right hand plays a series of eighth and sixteenth notes, while the left hand provides a bass line. Dynamics include *f* (forte) and *p* (piano). The system concludes with the instruction *riten.* (ritardando).

Second System:

- Vocal Line:** The melody continues with a series of eighth and sixteenth notes, ending with a whole note G.
- Piano Accompaniment:** The right hand features a more complex melodic line with many beamed sixteenth notes. The left hand continues with a steady bass line. The system ends with a final chord and a whole note G.

Vivace. più tranquillo

pp

Vivace. più tranquillo

pp

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a prominent arpeggiated figure in the right hand. The second system continues the vocal melody and piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff. The piano part features a prominent arpeggiated figure in the right hand. The score is written in a clear, legible font, and the musical notation is accurate and professional.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The vocal parts enter with a melody in the first measure, followed by a rest in the second measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the piece, featuring a piano solo section marked 'pp' (pianissimo) and a final vocal entry. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'pp' (pianissimo).

I Animato.

p espr.

p espr.

p espr.

I Animato.

F Tempo I.

pp *p espr.* *poco rit.* *p*

Cantabile **F** Tempo I.

poco rit. *p*

p

G *pp* *p* *pp* *p espr.* **G** *p*

H *mf* *cresc.* *mf* *cresc.*

I *p* *p cantabile* **I** *p*

più f *cresc.* *f* *mf* *più f* *cresc.* *f*

Moderato.

Musical score for page 30, measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano (p) and piano-ritardando (p rit.) section. The upper system has a vocal line and a piano accompaniment. The lower system is a grand piano (piano and bass) part. Dynamics include p, p rit., and dim. A key signature change to C major is indicated by a 'K' at measure 8.

Moderato.

Continuation of the musical score for page 30, measures 9-16. The tempo remains Moderato. The piano part features a series of chords and moving lines. Dynamics include p and p rit. A key signature change to C major is indicated by a 'K' at measure 16.

Vivo.

Musical score for page 30, measures 17-24. The tempo changes to Vivo. The score is in 2/4 time. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp and sempre. A triplet of eighth notes is marked with a '3' at measure 23.

Vivo.

Continuation of the musical score for page 30, measures 25-32. The tempo remains Vivo. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp and sempre.

Continuation of the musical score for page 30, measures 33-40. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp.

Continuation of the musical score for page 30, measures 41-48. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp.

Musical score for page 35, measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano (p) and piano-ritardando (p rit.) section. The upper system has a vocal line and a piano accompaniment. The lower system is a grand piano (piano and bass) part. Dynamics include p, p rit., and dim. A key signature change to C major is indicated by a 'K' at measure 8.

Musical score for page 35, measures 9-16. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano (p) and piano-ritardando (p rit.) section. The upper system has a vocal line and a piano accompaniment. The lower system is a grand piano (piano and bass) part. Dynamics include p, p rit., and dim. A key signature change to C major is indicated by a 'K' at measure 16.

Continuation of the musical score for page 35, measures 17-24. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp and sempre. A triplet of eighth notes is marked with a '3' at measure 23.

Continuation of the musical score for page 35, measures 25-32. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp and sempre. A triplet of eighth notes is marked with a '3' at measure 23.

Continuation of the musical score for page 35, measures 33-40. The piano part features a series of eighth notes and sixteenth notes. Dynamics include pp and sempre. A triplet of eighth notes is marked with a '3' at measure 23.

Measures 1-4. Key signature: one sharp (F#). Tempo: *C* (Crescendo). Dynamics: *p*, *cresc.*, *espress.*, *dim.*, *p cresc.*, *cresc.*

Measures 5-8. Key signature: one sharp (F#). Tempo: *D* (Diminuendo). Dynamics: *p*, *espress.*, *mf*, *p*. Tempo markings: *tranquillo*, *p*, *mf*, *p*.

Measures 9-12. Key signature: one sharp (F#). Tempo: *p* (piano). Dynamics: *cresc.*, *p*, *mf*. Tempo marking: *largamente*.

Measures 1-4. Key signature: one sharp (F#). Tempo: *C* (Crescendo). Dynamics: *p*, *cresc.*, *dim.*

Measures 5-8. Key signature: one sharp (F#). Tempo: *Moderato*. Dynamics: *p*, *f*, *cresc.*

Measures 9-12. Key signature: one sharp (F#). Tempo: *Moderato*. Dynamics: *dim.*, *p*

Measures 13-16. Key signature: one sharp (F#). Tempo: *Lento*. Dynamics: *dim.*, *rit.*, *p*, *mf*, *cresc.*

Measures 17-20. Key signature: one sharp (F#). Tempo: *Lento*. Dynamics: *riten.*, *dim.*, *ff*

III.

Andante.
espress.

p *cresc.*

Andante.
p

A

A

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B

cresc. *f* *dim.* *riten.*

cresc. *f* *p* *riten.*

cresc. *f* *p* *riten.*

cresc. *f* *p* *riten.*

a tempo animato

p *cresc.* *dim.* *cresc.*

a tempo animato

cresc. *p*

a tempo animato

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

QUINTETT.

Violine I.

I.

S.de Lange Op.65.

Allegro moderato.

Leipzig, Fr. Kistner.

8437

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Violine I.

D *p espress.* *animato poco a poco*

E *(sempre al Tempo I.)* *p* *mf cresc.* *f* *ff* *rit. 3* **G** *f pesante* *dim.* *rit.* **Ha tempo** *f pesante* *3* **I** *acceler.* *ff* *1* **K** *ff* *2* *riten.* *ff* *1* *rit.* *molto* **Tempo I.** *6* *f* *cresc.* **L** *1* *f*

Violine I.

P *f* *1* *f* *1*

f *Q*

ff *tr* *1* *2* *1* *tr* **R** *5* *p* *4*

cresc. *poco cresc.* *f* *tr* *più f*

2 *1* **S** *5* *f*

4 *mf* *cresc.* *ff* *3*

Violine I.

rit. **K** *tempo*

f *poco cresc.* *p* *dim.* *dim.* *p* *cresc.* *L* *f* *mf* *M* *f* *più f* *ff largamento* *ff* *dim.* *ff* *pizz.* *p* *arco* *cresc.*

Violine I.

mf *p* *cresc.* *mf* *poco* *animato* *cresc.* *cresc.* *f* *cresc.* *ff* *acceler.* *1* *pizz.* *arco* *acceler.* *ff* *Più lento.* *pesante*

Violine I.

II.

Molto Vivace. pizz. **Moderato.** arco rit.

Vivace.

B

C

D

E

F

Violoncell.

8437

Violine I.

E

F

G

H

I

II.

8437

IV.

Finale.

Allegro. 4

dim. *p* *cresc.*

ff *sf* *sf*

sf *cresc.* *pizz.* *arco* *mf* *f* *mf*

cresc. *D* *1* *f* *più f* *rit.*

a tempo *pizz.* *mf* *arco* *cresc.*

cresc.

sf *Moderato. G riten.* *Violoncell.*

Vivace. *pp più tranquillo*

espress. *p* *mf* *H*

cresc. *I* *p*

Moderato. K riten. *Vivace.* *pp sempre* *3*

Moderato. Lento. *Violoncell.* *ff*

Violine I.

III.

Andante.
espress.

p *cresc.*

p *cresc.* *f* *dim.*

riten. *Tempo animato.* *dim.*

p *cresc.* *f* *dim.*

cresc. *f* *mf*

cresc. *p* *pp*

p *mf* *p* *cresc.*

poco rit. *2* *dim.* *pp*

F *Tempo I.* *p* *espress.*

1 *p*

G *pp*

Violine I.

cresc.

f *espress.* *p* *cresc.*

animato. *I* *p* *espress.* *cresc.*

K *6* *II.*

L *p* *cresc.*

mf *p*

2 *2* *2* *2*

M *4* *p* *cresc.* *pp* *Tempo I.* *p*

cresc. *f* *p*

0 *p* *cresc.* *f*

1 *f* *dim.* *p*

3 *p* *dim.* *pp*

QUINTETT.

Violine II.

S. de Lange Op. 65.

Allegro moderato.

I.

Leipzig, Fr. Kistner.

8437

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Violine II.

Animato poco a poco (sempre al Tempo I.)

p

dim.

mf

f

cresc.

ff

dim.

rit.

G a tempo pesante

f

dim.

poco riten.

H a tempo

4

3

f

dim.

accel.

3

I

accelerando

2

0

1

K

2

ff

riten.

1

molto rit.

a tempo

6

ff

cresc.

simili

Violine II.

f

f

ff

tr

R

p

poco cresc.

mf

f

più f

S

5

mf

mf

mf

cresc.

f

ff

3

Violine II.

a tempo

p

V.I.

p

dim.

Viola.

cresc.

f

L 4

f

M

largamente

f

più f

ff

dim.

pizz.

p

arco.

cresc.

P

f

Violine II.

L

5

pizz.

arco

1

2

M₁

1

mf

0

3

p

mf

cresc.

P

2 Poco Animato.

1

mf

3

2

3

più f

cresc.

cresc.

f

cresc.

ff

V.

1

pizz.

arco

f

ff

Più Lento.

pesante

Violine II.

II.

Molto Vivace. pizz. **Moderato.**

A arco *rit.* **Vivace.**

2 B

1 C

15

Violoncello. **E** **1** **sul D**

p espress. *espress.*

Violine II.

E *f* *tr* *ff*

dim. *f* *tr*

F *dim.* *f* *tr*

G *f*

7 *cresc.* **H** *f*

dim. *poco rit.*

8 *espress.* *p*

7 *espr.* *p*

4 *p* *cresc.* **2** **1** *rit.*

IV.

Finale.

Allegro. 8

I.

Violino I. Allegro. 8

1. *f*

A 1 *f*

2 *cresc.* B *p* *ff*

C 4

pizz. *mf* *f* arco. *mf*

D 4 *f*

1 *piu f* *riten.*

pizz. *mf*

arco. *cresc.*

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[illegible]

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Violine II.

III.

Andante. Viol. I. A

10 *p*

cresc. f

B 1 2 *a tempo animato*

cresc. f riten. 2 p cresc.

C *f p cresc.*

espr. tranquillo

D 4 3 *mf p*

E 2 1 *p mf*

3 *p cresc. dim.*

F Tempo I. 6

pp poco riten.

1. *p*

Violine II.

pp

cresc. f

pp

Viol. I. I *p animato espress.*

K 5 Viola. *p cresc. p*

L *p*

M 4 3 *p cresc.*

a tempo pp p

cresc. f p

cresc. f

8 1. 2. *f dim. pp*

QUINTETT.

1

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(Prices current 2008)

Viola.

I.

S. de Lange Op. 65.

Allegro moderato.

The musical score for Viola I, S. de Lange Op. 65, is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato'. The score consists of 12 staves of music. It begins with a forte (f) dynamic and a first ending bracket. The music features various dynamics including forte (f), piano (p), mezzo-forte (mf), and crescendo (cresc.), as well as ritardando (rit.) and a tempo markings. There are several slurs and accents throughout the piece. The score concludes with a double bar line and a repeat sign.

Leipzig, Fr. Kistner.

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Viola.

tranquillo i piano

dim.

f *f* *p*

animato poco a poco (sempre al Tempo I.)

espress.

p *p* *p*

espress.

p *cresc.* *cresc.*

cresc. *f* *cresc.*

G a tempo

f pesante

poco rit.

H a tempo

f

f

Viola.

f

Q *3* *3* *3*

ff *tr*

tr *R 2* *p*

p *poco cresc.*

f

pizz *ff* *S 3*

mf *mf*

cresc. *f*

tr *ff* *3*

Viola.

p *p* *dim.*

p

cresc. *f*

L

M *f* *più f* *ff* *largamente*

dim.

ff *0 8* *pizz.* *p* *arco*

cresc.

P *1* *f* *1*

Viola.

accel. *3 I* *accelerando* *ff*

1 K *1* *ff* *rit.* *riten. molto*

a tempo I. *1*

f *cresc.*

pizz. *L* *5*

1 *pizz.* *M* *1* *arco* *mf*

p *0* *3* *p* *2*

cresc. *mf* *dim.* *p*

P *1* *Poco animato.* *mf*

cresc. *1* *cresc.*

Viola.

ff *f* *cresc.* *accel.* *ff* *pizz.* *f* *arco* *ff* *tr* *ff*

Più Lento. pesante

II.

Molto vivace. *mf* *espress.* **Moderato.** *rit.* **Vivace.** *dim.* *p*

11 B 7 rit. a tempo C 10 *Viol. I.*

Viola.

arco *cresc.* *f* *ff* *tr* *dim.* *f* *f* *G* *f* *5 H* *f* *poco rit.* *1* *dim.* *p espr.* *tr* *8* *pp espr.* *I* *espr.* *p* *espr.* *cresc.* *f* *K a tempo* *riten.* *p* *4*

IV.

Finale.
Allegro.

Musical score for Viola, page 8, measures 1-17. The score is in 2/4 time, key of B-flat major. It features various dynamics including *f*, *mf*, *p*, and *cresc.* markings, along with articulation like *pizz.* and *arco*. Measure numbers 1, 4, and 17 are indicated.

Musical score for Viola, page 5, measures 18-34. The score includes tempo changes from *Moderato.* to *Vivace.* and back to *Moderato.*, and a final *Lento.* section. Dynamics range from *p* to *f*. Measure numbers 13, 15, 17, 18, 20, 22, 24, 26, 28, 30, 32, and 34 are indicated.

III.

Andante.

Viol. I.

9 A

p

cresc. f

p

cresc. f

p

riten. Tempo animato.

cresc. f

p

p

cresc.

cresc. p espr. cresc.

tr.

1 D

dim. p mf

5 E

p mf cresc.

1

p cresc.

dim. pp p poco rit.

F Tempo I.

4

p

G

pp

espr.

mf cresc.

3

H

f

pp

Animato.

I

pespr.

2

pcresc.

K

p

p

L

5

Viol. I.

espr.

p

M

mf

p

2

Tempo I.

mf

pp

p

2 0

cresc.

f

p

cresc.

f

f

8

Viol. I.

dim.

pp

Abaco Alquen Ambrosio Arensky Asplmayer Aulin Bargiel Barnekow Barnett Bazzini Bendl Bennett Berger Bertini Bischoff Blanc Blumenthal Bozly Boisdeffre Brambach
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QUINTETT.

Violoncell.

I.

S.de Lange Op.65.

Allegro moderato.

Leipzig Fr. Kistner.

8437

Violoncell.

Violoncell. musical score, page 2. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including *p*, *press*, *poco marc.*, *p animato poco a poco*, *dim.*, *p espress.*, *cresc.*, *mf*, *f*, *ff*, *pesante*, *rit. Ha tempo*, *f pesante*, *f accel.*, *ff accel.*, *rit.*, *a tempo*, and *f*. The score includes fingerings (1, 2, 3, 4) and articulations (accents, slurs). A section marked "Viol. I." appears towards the end of the page.

Violoncell.

Violoncell. musical score, page 11. The score continues in bass clef with a key signature of one sharp (F#). It includes dynamics such as *cresc.*, *f*, *ff*, *pizz.*, *mf arco*, and *ff*. The score features various articulations (accents, slurs, trills) and fingerings (1, 2, 3). A section marked "Viol. I." is also present.

Violoncell.

Violoncell score page 10. The page contains ten staves of music in bass clef, key of B-flat major (two flats). The music features various dynamics including *pp*, *espress. cresc.*, *f*, *rit.*, *p*, *p poco cresc.*, *p²*, *p*, *p⁴*, *f*, *più f*, *ff*, *largamente*, *dim.*, and *p pizz.*. There are also performance markings such as *a tempo*, *K*, *L*, *M*, and *P*. Fingering numbers (1-4) and bowing/playing techniques like *pizz.* are indicated throughout the score.

Violoncell.

Violoncell score page 11. The page contains ten staves of music in bass clef, key of B-flat major (two flats). The music features various dynamics including *cresc.*, *pizz.*, *f*, *mf*, *p*, *espress. cresc.*, *mf*, *p*, *più f*, *cresc.*, *mf espress.*, and *cresc.*. There are also performance markings such as *a tempo*, *K*, *L*, *M*, and *P*. Fingering numbers (1-4) and bowing/playing techniques like *pizz.* and *arco* are indicated throughout the score.

Violoncell.

Part I. *f* *II.* *cresc. II.* *ff accel.* *pizz.* *arco* *ff* *Più lento. pesante* *ff*

II.

Molto vivace. *pizz.* *f* *sf* *Moderato* *arco* *Vivace.* *6* *p riten.* *cresc.* *mf* *a tempo* *rit.* *p* *1 C* *p* *mf* *pizz.* *Moderato* *arco* *rit.* *f* *6* *p*

Violoncell.

arco *cresc.* *ff* *tr* *dim.* *f tranquillo* *f* *G* *dim.* *cresc.* *H* *f* *dim.* *poco rit.* *espr.* *p* *4* *5* *1* *2* *3* *4* *5* *4* *3* *1* *2*

IV.

Finale.
Allegro.

8

f

p

cresc.

ff

f

f

f

mf

arco

mf

cresc.

f

rit.

a tempo

mf

pizz.

8437

Vivace.

p cantabile

cresc.

f

pp più tranquillo

p

mf

cresc.

più f

rit.

Moderato.

f

pp sempre

Lento.

mf

cresc.

8437

III.

Andante.

Viol. I.

9 A

cresc. f

B

f

p rit.

cresc. animato

3 C 2

f

espr. cresc.

p tranquillo

1 D *mf*

largamente

espress.

2 E

pp

mf

9 Viola

p

F Tempo I.

4

p

5 G *b*

p espress.

mf cresc.

3

H

f

pp

I *animato*

1 *p espress.*

K 4

cresc.

1

p

L

p

2

2

2

2

1

p cresc.

M

mf

p

1

0

Tempo I.

cresc.

f

1

p

p

cresc.

f

V

fs

dim.

2

p

dim.

pp

Samuel de Lange (1840-1911) was a Dutch organist, conductor and composer who held conducting and teaching posts successively in Rotterdam, Basle, Cologne, the Hague and from 1894 in Stuttgart where in 1900 he became director of the Conservatory.

*Herrn Professor Edmund Singer
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